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The Playground

To Promote Normal Wholesome Play
and Public Recreation



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EVERY CHILD LOVES A TEA PARTY

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The Playground

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TABLE OF CONTENTS

	PAGE
The Man with the Hoe, by Edwin Markham.....	309
The Man without Play, by Henry S. Curtis, Ph.D.....	310
A Renaissance in Storytelling, by Seumas MacManus.....	311
Problems of Dramatic Play, by Cora Mel Patten.....	315
Problems of Dramatic Play, by Mrs. Howard S. Braucher.....	319
Religious Seasonal Festivals, by Alice Lewisohn.....	324
David Blaustein	328
The Schoolhouse Recreation Center as an Attempt to Aid Immigrants in Adjusting Themselves to American Conditions, by David Blaustein, Ph.D.	329
The Administration of Dance Halls, by Fred McClure.....	335
The Influence of the Dance Hall, by Mildred E. Chadsey.....	337
The Regulation of Dance Halls, by Mrs. Charles H. Israels.....	339
The Regulation of Dance Halls, by Julia Schoenfeld.....	340
Vacant Lots Converted into Skating Rinks, by Abbie Condit.....	342
Park Life: Wholesome Employment for City Boys During the Summer Vacation, by B. J. Horchem	346
Should Boy Scout Activities Be Made a Part of the Municipal Recrea- tion Program and Supported by Public Funds, by Edgar S. Martin and F. A. McKenzie	348
Book Reviews	353

THE MAN WITH THE HOE *

EDWIN MARKHAM

Bowed by the weight of centuries he leans
Upon his hoe and gazes on the ground,
The emptiness of ages in his face,
And on his back the burden of the world.
Who made him dead to rapture and despair,
A thing that grieves not and that never hopes,
Stolid and stunned, a brother to the ox?
Who loosened and let down this brutal jaw?
Whose was the hand that slanted back this brow?
Whose breath blew out the light within this brain?

Is this the Thing the Lord God made and gave
To have dominion over sea and land;
To trace the stars and search the heavens for power;
To feel the passion of Eternity?
Is this the Dream He dreamed Who shaped the suns
And marked their ways upon the unknown deep?
Down all the stretch of Hell to its last gulf
There is no shape more terrible than this—
More tongued with censure of the world's blind greed—
More filled with signs and portents for the soul—
More fraught with menace to the universe.

What gulfs between him and the seraphim!
Slave of the wheel of labor, what to him
Are Plato and the swing of Pleiades?
What the long reaches of the peaks of song,
The rift of dawn, the reddening of the rose?
Through this dread shape the suffering ages look;
Time's tragedy is in that aching stoop;
Through this dread shape humanity betrayed,
Plundered, profaned and disinherited,
Cries protest to the Judges of the World,
A protest that is also prophecy.

* Published by courtesy of The Doubleday and McClure Company.

THE MAN WITHOUT PLAY

O Masters, lords and rulers in all lands,
Is this the handiwork you give to God,
This monstrous thing distorted and soul-quenched?
How will you ever straighten up this shape:
Touch it again with immortality;
Give back the upward looking and the light;
Rebuild in it the music and the dream;
Make right the immemorial infamies,
Perfidious wrongs, immedicable woes?

O Masters, lords and rulers in all lands,
How will the Future reckon with this Man?
How answer his brute question in that hour
When whirlwinds of rebellion shake the world?
How will it be with kingdoms and with kings—
With those who shaped him to the thing he is—
When this dumb Terror shall reply to God,
After the silence of the centuries?

THE MAN WITHOUT PLAY

(The Man with the Hoe)

HENRY S. CURTIS, PH.D.

Olivet, Michigan

Probably no other poem has expressed so well the modern spirit of justice and social accountability as "The Man With the Hoe." It is a great poem, classed with the greatest in the English language. It makes articulate the half-realized sympathies, aspirations and fears of the last two decades. It is the most powerful appeal that has been made for a life that is worth living, for work that is not pure drudgery, for time to be free and joyous. It may well be taken as the epic of the play movement.

It shows us the result of a life without play—
"This monstrous thing distorted and soul-quenched."
It suggests community responsibility—
"Who made him dead to rapture and despair?
A thing that grieves not and that never hopes?"

A RENAISSANCE IN STORYTELLING

It sounds its warning—

"O Masters, lords and rulers in all lands,

How will the future reckon with this man?

How answer his brute question in that hour

When whirlwinds of rebellion shake the world?"

The French Revolution was the first answer. It rests with society to avert a second. The difference between play and work is only in the spirit or mental attitude of the doer. The tragedy of an industrial age is the monotonous joyless life of the factory which is producing on every side brothers to the man with the hoe. Thrown against the sky line of this age appears to him whose eyes are not sodden, the "hoe-man" of Millet, and written across it in letters of fire are the words, "This is what childhood without play, toil without interest, and life without leisure make of a man."

Riots and revolutions look out from his eyes, weigh down his back, sleep within his brain.

A RENAISSANCE IN STORYTELLING*

SEUMAS MACMANUS

Irish Lecturer and Story-teller, Donegal, Ireland

The Recall

One of your reporters asked me yesterday my opinion of American politics. I told him I was in favor of the recall,—I would recall every governor of a State, every mayor of a city, who could not tell a story, because government needs the same sympathy and understanding of men that is needed for the successful telling of a story. Every judge should be recalled if he cannot hold a gathering of his peers by telling a story. By the same token, every ruler in the land from the policeman down to the President should be subject to the recall. And I would add that it strikes me that, if your candidates for the Presidential nomination, instead of making whirlwind campaigns for bandying lefthand compliments, should take to whirlwind campaigns of storytelling, they

* Stenographic report of address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 5, 1912

A RENAISSANCE IN STORYTELLING

would draw twice the crowd, gain five times the popularity, and make ten times as good an impression upon the country.

A Mighty Magnet Storytelling, unfortunately, was a lost art in America not so long ago—a despised art, because your utilitarians found it was of no use. It could not make two good dollars ring where only one bad one had jingled before. Storytelling could only evoke sympathy and imagination—which were useless. But have you stopped to consider that these two things which storytelling evokes are two of the greatest factors, one human, the other superhuman, that have been put into man's care? When you hold the magnet over a mass of steel filings they assume order and beauty immediately. Sympathy is the mighty magnet that reduces to coherence and order and beauty the human filings that fill the world. Yet these two things, in the eyes of the utilitarians, are valueless because they do not teach man that his highest destiny is to become a cog in a perpetual motion machine. If you ask me to tell you in three words the benefits of storytelling, I will reply in ten words that besides giving the necessary mental occupation, storytelling will make the child father to a kindlier, more enthusiastic, a more idealistic, man than the one who is taught to scorn storytelling. If you took two groups of children and taught one to love storytelling and the other to scorn storytelling, it is very obvious which groups would furnish the greater percentage to the jails and the workhouses of the country. The storytelling nations of the world are the cheerful, sociable, enthusiastic, idealistic nations, and this is because storytelling to the child brings out all the better qualities,—sympathy, imagination, warmheartedness, sociability.

**Better than
Story-Reading**

Perhaps many of you will say, "Why not story-reading, of which we have such a plenty? Why bring back storytelling?" I think storytelling is to story-reading what the eating of a meal is to reading the bill-of-fare. The story-reading nations of the world are the morose nations because the reader's a selfish man who goes away into a corner with his book, becomes oblivious to the world around him, and gives back to the world nothing. Talk about land hogs, car hogs, end-seat hogs—I think the worst of them all is the book hog. I once traveled from Chicago to the Pacific Coast with a man who read all the way. I tried, by

A RENAISSANCE IN STORYTELLING

every subject from theology to baseball, to arouse him, but could get out of him only a grunt,—which was quite appropriate. That man read ten books from Chicago to the coast. I caught a glimpse of his books,—and not one of them was mine! Him I considered the typical, despicable, book hog.

Books are at best only canned pleasure, to be used like other canned goods, only in case of necessity—when you cannot get the fresh article. A literary Doctor Wiley is needed to go after the publishers with a government law which shall compel them to mark plainly on the outside the ingredients of the books. If this were done, you might most frequently read: "This book contains forty per cent egotism, forty per cent blatherskite, fifteen per cent mush and five per cent story." The best kind of reading is reading to groups instead of to oneself. That comes nearest to storytelling, but it is very far from being as effective, or as good, or as real. Most readers are dull enough to adorn a pulpit. Reading at the best, even to a group, is like speaking to them through a blanket. Few of the best books can bear to be read aloud from beginning to end. Take the best book by the best author, and try it on an audience. The chances are you will have to bar the window and bolt the door, and then watch out that the audience does not escape by the chimney. Storytelling is superior to the written story chiefly because the man who writes is not in touch with the audience. The storyteller talks to you, and has to make a story from beginning to end, and every sentence has to be a part of the story, because he is within range of a brickbat—and subject to the recall at any minute.

The Spoken Word the Remembered Word

Another important argument is that if you come to think of it the spoken word is the remembered word. Reading I have always thought a ready means of giving a man plenty of interesting material for forgetting. Two pairs of things are locked together,—reading and forgetting, hearing and remembering. When I was a youth, in the chapel-yard among my native hills, before mass, the neighbors used to gather to hear the ideas of our old school master upon politics, and all other subjects under the sun. A fine and learned man, a pompous man, was the old school master. One day he gave some opinion which I was foolish enough to controvert. He looked down at this beardless

A RENAISSANCE IN STORYTELLING

youth scornfully, so that the neighbors pitied the youth, and said, "Sirrah! I have forgotten more than you ever learned." And that was true! That man was a great authority, and still is in that neighborhood. Some of the little and big things he said even sixty years ago are still told around the fireside in Donegal. For instance, in his day, school masters were poorly paid, and he lived in a poor shack amongst the hills. A house with us is said to be a warm house when it is comfortable and well stocked with provisions. One winter's night the school master's poor shack took fire and all the neighbors gathered to watch the house burn down and to sympathize with him. With a wave of his hand he declined their sympathy—"For the first time in my life," he said, "I can say I have the warmest house in the parish." After that he went to live with the scholars, stopping one night with one family and the next with another, and so on. One Sunday, some time after, the priest said to him, "Master McGrath, where do you stop now?" and the Master replied, "Sir, I have as many stops as a 'Univarsal'" (The Universal Reader—commonly called "the Univarsal"—was the standard reading book then).

These stories point the moral that the spoken word is the remembered word. The old school master's poor words have been carried to the homes and told by the firesides all through these long years. Many men have said in print far wittier things, which have long since been forgotten.

Storytelling Clubs Everywhere

It is a fine thing to me, coming from the land of storytelling, to find storytelling is coming to have value once more in America, and to find a great renaissance of storytelling sweeping the country. Going as I do from one end of the country to the other, in my annual lecture and storytelling tours, I have found it in every corner of the land, north and south, east and west, in universities, associations, clubs, and libraries. It will not be many years before you see chairs of storytelling established in your universities. I think in the meantime all of you should do whatever you can to hasten the thing forward. One of the ways in which you can help to bring it about is by organizing storytelling clubs in your universities and colleges and schools—and likewise in your homes. The question of what to do with your boys and girls in the evenings at least—may be answered

PROBLEMS OF DRAMATIC PLAY

by having storytelling clubs in the homes, clubs meeting one, or two, or three nights in the week, when one member should be ready with a story appropriate to tell after supper. In the schools storytelling hours might be started. You need not confine yourself entirely to stories in these clubs. The story you tell may be either a story you have heard, or read, but if read it should not be told exactly as you read it. Let the writing method go. Take out the facts and tell them in your own way always. Tell some of the famous stories of the world, the ballads from books of different kinds. Occasionally one of the club members might tell a poem between stories. There is every variety that will come under the head of storytelling. In the colleges and universities these clubs may be easily established and carried on. In the public schools they may be established under the guidance of the teacher, but not under the presidency of the teacher. Let the teacher take his part as a member only.

PROBLEMS OF DRAMATIC PLAY*

CORA MEL PATTEN

Drama League of America, Chicago, Illinois

The Drama League of America was organized in Chicago two years ago last April and now has a membership national in scope, bidding fair to become international, a membership of almost 50,000. This it has gained not by placing an organizer in the field, but either by sheer force of merit or because of popular fashion. The purpose of this body in a nutshell is based upon the belief that the theater is one of the strongest forces for the moulding of human character and the direction of human activities. Believing that we should be able to make of this tremendous force a constructive rather than a disintegrating influence for the making of character, working upon that basis, we said we will begin not by preaching to the actors for better drama, but we will seek to organize audiences, to educate the

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 7, 1912

PROBLEMS OF DRAMATIC PLAY

people in such a way that they will be able to appreciate the best drama, for what the people demand, managers will supply.

Drama for the Child A year after the organization of the Drama League I went to the president and said, "If we are going to organize audiences we cannot afford to neglect the child." I am very sure that little if anything can be done to change the appreciation and the taste of the majority who have reached the meridian of life. But children have by nature pure tastes. We only have to direct their instincts of childhood. I first brought together the people in Chicago who have done most effective work in children's dramatics and we formulated some tentative plans.

We believe that there are three ways in which to bring about a fine and high appreciation of drama which shall conduce to the purification of our standards and to the formation of a national dramatic art; first, through the reading of drama. The best plays and the plays that have been the most successful are the plays which have lived and which we enjoy taking into our homes to read. Second, we can never fully appreciate a play merely through the reading of a play, but it should be seen upon the stage. Third, we can never fully assimilate the drama until we have come upon the stage and acted a certain part in a play. Knowing that children love to play, knowing that childhood with all its simplicity is as dramatic as adult life with its tremendous problems, knowing that every child has in his nature the dramatic instinct, we believe that children will find a means of vitalizing literature through the drama. We believe it is one of the happiest ways of teaching both morals and manners.

In the beginning all advance educational work is more or less experimental. We set about in a very quiet way to organize groups of children simply for the play study of high class children's plays. During the year we have perfected six clubs of children in Chicago, in settlements, in churches, in one of our recreation centers, and in some cases in private circles. About fifteen plays have been given during the season. Many clubs have been organized outside of the city of Chicago. The children love the work and that in itself argues that it is worth while.

A Shakespeare Festival We feel, however, that the greatest work which we have done in Chicago has been in the nature of the Shakespeare festival. In this we used eighteen hundred children from about the sixth grade through the high

PROBLEMS OF DRAMATIC PLAY

school. We drew upon our public schools and private schools, our settlements, our women's clubs, our outdoor league and every force where we could possibly find aid. The entire expense of the festival was about \$1,100. All the material for the children's costumes was provided by the Drama League and sent to the schools and to the settlements. We had a designer to plan all our costumes. We drew upon members of women's clubs who volunteered to make the costumes. Much of the paraphernalia was made by the boys in their manual training classes. The festival consisted wholly of pantomime, song and dance. We had a procession a mile and a half in length. The whole thing was carried out with the utmost simplicity and with the greatest dignity. There was not one child who turned to the right or to the left. I did not see one child whisper. The lovers marched hand in hand with the simplicity of Arcadian days. Certainly it was a tremendous lesson in the appreciation of Shakespeare. We presented the costumes to the schools and allowed them to pay whatever they wished. It was about \$300. We prepared a very fine souvenir program which sold for ten cents. In all, the pageant cost us about \$600.

Dramatic Play for the Playground

We do believe that the play is the thing. If that is true, may not the playground be the place? The Drama League is putting dramatics into the Chicago playgrounds for the summer. We are going to carry these plays into eight of our playgrounds and to the districts where the children have had practically no such work, where the equipment is nothing, but where the children are in real need of dramatic plays, which will arouse them more perhaps than any other form of play. Each teacher will work with the children about an hour and a half every morning. At each performance we shall probably give two little plays. We hope to give in each center three performances during the summer. The Drama League pays for the workers and provides the costumes. In order to economize we are going to use as nearly as possible the same plays in each center. One young lady begins her work the first of July, the other the eighth. The children vary in measurements but we are planning to have our costumes so made that they can be used for the different children. We hope to make \$150 costume all the plays for the season. The board of education has very generously granted us the use of their assembly rooms for our practice work, for our playgrounds are not well enough equipped. Because of lack

PROBLEMS OF DRAMATIC PLAY

of shade we cannot have the actual rehearsals in the open as we should like, but the public performances will be given in the open, in the late afternoon or the early evening. We hope to interest both children and parents in these presentations.

From all over the country questions have been asked as to the adaptability of dramatic play for children's work. There is no doubt as to the interest, but our great need is for workers. We are starting a movement that is destined if rightly handled to accomplish much for the young but if in the hands of the unskilful or unwise it might be a calamity. The work must be presented always simply. No child must be exploited from the standpoint of personality. Every child must learn that it is the entire play that is to be considered and not his own little part.

Aims and Plans

We do not claim and we do not believe that children's dramatics represent the salvation of the world. We only believe that it is one sure means of bringing added joy and beauty and righteousness into children's lives. We are only beginning our work. We have had to prove the faith that was in us. The children's theatre in New York is soon to be reopened. Our plans for a children's theatre in Chicago are still immature, but we are working toward definite ends. The fact that thirty thousand children are supposed every day to attend the theatre means that we must awake. We would not give children more entertainment. They have enough. But we would give them the choicest, we would give them the best. I do believe that it will be possible for us to have a children's temple in our cosmopolitan centers where everything that is beautiful in art may be offered to the children. I do believe that through the organization of children into these dramatic clubs we may bring about the presentation of plays which shall truly interpret life to our boys and girls. The Junior Committee of the Drama League is preparing a list of plays suitable for children of the kindergarten, primary, grammar and high school. This will be ready for publication in early September. We need your interest and co-operation in the great work which we are attempting, the establishment of a drama that shall be a source of national pride and that shall be so pure and so beautiful that it shall stimulate high thinking and holy living. The Drama League office is located in The Marquette Building, Adams and Dearborn Streets, Chicago. We shall be glad to furnish literature to any who may be interested in our work.

PROBLEMS OF DRAMATIC PLAY *

MRS. HOWARD S. BRAUCHER

New York City

Seeing How It Feels

No instinct is more fundamental, more universal than the dramatic instinct. One might almost say that two-thirds of play is based on this instinct—the child playing house, the little mother with her doll, the boys playing Indian, the dry goods store or the grocers', the fire department, and the school—not to mention the more easily recognized dramatic play like the show in the barn and the circus with an admission fee of ten pins,—are they not all the child's attempt to hold the mirror up to Nature? And what about the young girl from the store or factory whose cheap lace collar, brooch of brilliants and waving willow plume gives her the airs and graces, self-satisfaction and conscious pride of her Fifth Avenue neighbor? We are all imitators. We like to get the feeling another has from his experiences. It is a rare life which spans sufficient emotional experience to satisfy the craving for experiencing, for "seeing how it feels," the desire to enter at least vicariously into that which is making soul-stuff for the throbbing life about us. I am not overlooking the danger that arises from such vicarious participation—the sentimental enjoyment of feeling without the power of being stabbed—which results in the Sentimental Tommies of the world—lost souls that wander ever between worlds, understanding intellectually, grasping as in a dream the joys and pains of their mates yet incapable of actually experiencing them. But need we worry about such types? Doesn't life after all stab home? And it is my conviction not only that dramatic play does not develop such types but that on the contrary it actually widens the range of real power to feel, and increases the gamut of experience as well as of expression. However, a recognition of this very common criticism and a desire to avoid such ill effects will affect dramatic methods in a way which I shall mention later.

With the Fairies

But if dramatic play had no part in interpreting and broadening the scope of real life, what about its relation to the imagination? Would you

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 7, 1912

PROBLEMS OF DRAMATIC PLAY

give up the memories of the fairies who dwelt in the trees, of the Brownies who might come in to wash the dishes while your back was turned, of the beautiful green elf who lived down in the heart of the carnation and lily, though your mother was the only human being who had ever seen her? Would you have your child-world in memory unpeopled, made common and gray and real? Would you give up the fancy which brings a half smile with a tear behind it as you now assert that you believe in fairies? So many of our children today are somehow missing the childlike fancy, the buoyant self-forgetfulness which comes from living in a half-real world. Perhaps they are poor rich children with mechanical toys and so many opportunities to see stupendous productions of the old fairy tales behind real foot-lights that the home plays seem crude. Fancy a child recognizing anything "make-believe" as crude! Perhaps they are rich poor children who live so close to the pain and the burden and the spectre that the airy forms of fairy life have quite flitted away. Or perhaps they are just normal healthy children whose child-like realism for want of a suggestive touch of fancy has shut out the dim fairy figures—whoever they are, wherever they are, do you want them to lose this unreal, very real part of their lives? Books and stories will help, will plant the seed—but only the appeal to the dramatic instinct will cause it to blossom as the rose.

**The Night and the Light
and the Half-Light** I have been saying much about children, yet the need for children of a larger growth is just as great. The broadening of the sympathies, the capacity to discern not only the blacks and the whites but also the grays—not only the night and the light but also the half-light—the consciousness of the inexorable, unchangeable law that the wages of sin is death, coupled with the human compassion that knows how easy it is to fall—would you not have more of this if you had thrown yourself into playing the part of Jean Valjean—instead of just reading about him or seeing another depict his struggle? No one questions the potency of literature and drama to develop broad sweep of thought and feeling, but it is actual participation which bridges the chasm and makes the experience a permanent part of life. I fancy an individual standing hesitant at the center of a great circle, the circle of his possibilities, one

PROBLEMS OF DRAMATIC PLAY

small segment of that great circle the part of his potential life he actually lives—the dramatic instinct the key which admits him to at least a glimpse of what the rest might have been. Through the dramatic instinct the soul may look down to Camelot with no disastrous results.

Fairy Tales Ever Popular

If we believe the utilization of dramatic instinct to have all—or even half so much importance, it will affect our work in two places, first as to material used, type of play, and second, as to method. For children, both boys and girls up to seven or eight, and for girls even to thirteen or fourteen, the good old fairy tales have a perennial appeal. They lend themselves to dramatization and it is perfectly amazing how delighted children are to dramatize things which to the grown-ups seem quite preposterous. I remember one group of girls over eleven who loved to dramatize "The Wild Swans" and never tired of flitting back and forth, finally in a wild swoop fancying themselves turned into charming young princes. I once gave a class of colored girls averaging fourteen years in age a pretty little story of the return of a famous actress to her old farm home. After several rehearsals the girls appeared one day with a volume of fairy plays which they had secured from the library and announced their intention of playing "The Fairy Gift." I felt humble and without question dropped my play and together we made theirs a great success. Cinderella is my particular favorite. No experience with children's plays brings me greater pleasure in memory than the pantomime Cinderella given by fifty girls from eleven to fourteen, with charming improvised music.

I know sadly few plays for children with no fairy element that are not "goody-good." There can be no question of the value of the playing of characters strong in the face of heavy odds but let us beware of the fatal over-good child in dramatics as well as in stories. Children like a moral, I think we all do, but we prefer to be held to have sufficient intelligence to see it for ourselves. Of course for the boys we probably must provide heroics. I once vainly strove to get ready a play and was unable to understand the weak-kneed response until the leading man in a burst of vehemence railed, "Well, what are we anyway but a couple of scared detectives!" Thereupon we held a council and the boys helped me work out a camp fire scene, introducing

PROBLEMS OF DRAMATIC PLAY

songs, stories and reminiscences. It didn't measure up to my standard of art but there was not a weak or unmanly place in it and the boys worked like Trojans on it.

For Story May I suggest a few of the stories I have
Playing found good for simple story playing, the children speaking such words as occur to them.

Cinderella
Sleeping Beauty
Hänsel and Gretel
Jack and the Beanstalk
Snow-white
Elves and Shoemaker
Eleven Wild Swans
Red Shoes
The Cat and the Parrot
The Golden Goose
King Arthur and Excalibur
The Hole in the Dike

Many of these are very well dramatized, ready to the hand. The others will lend themselves easily to a more permanent form than the simple story playing. Some ready made plays I have used are:

Plays for Mrs. Hugh Bell: Fairy Tale Plays and
Children How to Act Them

Netta Syreth: Six Fairy Plays for Children

"The Fairy Gift" I mentioned is in this book. It has but five speaking parts.

Constance D'Arcy Mackay: House of the Heart and other plays for children; especially "The Enchanted Garden" which will use an unlimited number of flowers who dance but do not speak.

Silver Thread and other plays for young people; in this is "The Snow Witch" wherein any number of girls may be used in a folk dance.

Patriotic Pageants; plays and pageants for large numbers; may be produced indoors or out.

Frances Harris: Plays for Young People

Caro Atherton Dugan: King's Jester and other short plays for small stages.

PROBLEMS OF DRAMATIC PLAY

Ten Dancing Princesses published by French (burlesque must be cut but play very good). Price, \$0.15.

The Wings of Mignonette, published by Werner. Price, \$0.15.

Children's Classics in Dramatic Form, American Book Company; Song of the Heart, Red Shoes, Eleven Wild Swans.

Plays for Older Girls For older girls from sixteen up, E. S. Werner, East 19th Street, New York City, publishes several plays which appeal strongly to the girls though their art may be seriously questioned.

Anita's Trial. Price, \$0.25

A camp play for fourteen characters—three acts

Two Little Rebels. Price, \$0.25

Two acts. Eleven parts. Two Negro

A Virginia Heroine. Price, \$0.25

Long—must be cut

Rebecca's Triumph. Price, \$0.25

Sixteen parts—one negro, one Irish—long

After the Game. Price, \$0.25

Ten characters—all popular with girls

Aunt Matilda's Birthday

Nine parts—one act

An Auction at Meadowvale

Eight parts—one act

The Return of Letty

The Lost Prince

A Christmas Play

Robin's Specific

Christmas Operetta

Self Expression for Growth

As to methods, the chief principle I have always worked by is, "Let the children express themselves, not the leader." Mere imitation deadens. I usually tell the story as dramatically—I do not mean theatrically—as I can, with much conversation, then let the children act it out themselves while I play sympathetic listener and encourager but not actor. Better, far better, is a crude presentation of something that is understood to the root by the small players and is real to them than the overtrained "beautiful crimes" we often see.

We must be careful of having too much that is sedentary,

RELIGIOUS SEASONAL FESTIVALS

for the children come to us after hours in school. It is possible often to introduce folk dances and to have a good deal of physical activity.

After all, our work must be governed by a deep feeling for its lasting effect upon the players. We are working that they may have life—and have it abundantly.

RELIGIOUS SEASONAL FESTIVALS *

ALICE LEWISOHN

New York City

Those who are directing the material progress of the country are confronting a perplexing problem; what to do with its surplus resources, how to dispose of its ever-increasing products of industry; and those of us who are interested in social and human welfare find a parallel problem confronting us. How shall we employ all the human energy that is not crushed out by the mill or stifled in the factory? How shall it be used for good instead of for evil,—for the making of beauty and joy instead of sordidness and suffering?

We are realizing more and more the inalienable right of the individual to the sunshine of life, of youth to its dreams and visions and the opportunity to live for ideals and to share in their creation. In this realization lies the consciousness of all the emotional force or spiritual energy that is dormant in every community. How shall we free it? How can we direct it in order to establish a desire and demand for recreation in its noblest sense and a higher standard of social culture? This is our problem. In the topic dramatic play we hope to find one solution.

There are three phases of dramatic play that touch particularly upon neighborhood dramatics, with which I am most familiar: the historical pageants given throughout this country (but for the perfection of this type we must look to England); the civic celebrations;

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 6, 1912

RELIGIOUS SEASONAL FESTIVALS

and the neighborhood dramatics that reflect the life and traditions of the neighborhood and are presented by the people themselves.

**Neighborhood
Artistic
Expression**

It seems to me that the problem of the historical pageant in the city is a gigantic, indeed almost hopeless one, until our neighborhoods secure more training and experience in artistic expression. Our populations are too diverse and too remote to ensure the close co-operation that is necessary for the whole and therefore, until such co-operation is possible it is our belief new neighborhood celebrations should be encouraged.

Independence Day last year in New York was developed in this way. Each neighborhood added its tribute to the whole city celebration. And it is through this same vision of each neighborhood working out its own art expression and perhaps some day collaborating for a great co-operative celebration that we may look to the establishment of the neighborhood theater before the municipal theater. There are already several beginnings, notably Hull House in Chicago, familiar to us all. Since this paper has been read a most interesting experiment has been started in Northampton, Mass., in the nature of a municipal theater.

I have been asked to tell you of some of the experiences and problems in connection with the dramatic work of the Henry Street Settlement.

Poetic Expression

For some years our junior clubs have co-operated to express in some poetic form the changes of the seasons and to voice the national and neighborhood traditions that have fired their imaginations. The settings for these festivals have been varied. Sometimes they have been fairy-land or the primeval forest of the red men or the sacred grove of ancient worshippers, and the young people have interpreted the great mysterious drama of the seasons alike through the dance and song ceremonies of the Indians and through the Hebrew ritual services and Biblical traditions associated with our neighborhood. Besides the desire to widen the vision of the children and to broaden their horizon by giving them an opportunity to glance into other lands and learn to understand other customs and other peoples was the wish to revitalize and interpret for them their own traditions and symbols which to them are without meaning. For the inspiration that the old parent and grandparent receives from the ancient orthodox ceremonies is not substituted in the life

RELIGIOUS SEASONAL FESTIVALS

of our younger generation by an enlightened religious training. So we set ourselves the task of rereading the old legends and ritual ceremonies,—so full of poetic fancy—that are associated with the Hebrew festivals. This led to a more intimate understanding of the philosophy and mysticism back of them that so nobly interpret a recognition of the universal nature symbols—the acceptance and reverence of the elemental forces that bring us life (which we find in the heart of all religions) which cannot fail to link together if we but see,—the ages of the past with the present, thus establishing in our minds a bond of fellowship with all the families of the earth.

From this experience and study grew the cycle of religious seasonal festivals.

The Miriam Festival

The Miriam or Passover Festival was our earliest effort; it described through dance and ancient chants and melodies the incident "and Miriam took a timbrel in her hand and all the maidens went out after her with dances and with singing." Through her dance Miriam prophesied in pantomime the victory of the Israelites over the many tribes that beset and hindered them during their wanderings and their ultimate finding of the Promised Land.

The Chanukah Festival

The Chanukah or Midwinter Festival told the story we all know, clothed in some legend of tradition, the story of the winter solstice, the mystery of light. In its rebirth and dedication each year the world over, we recognize a common symbol, the altar flame, the Yule log, the lighted Christmas tree, the Chinese lantern, the Chanukah lamp.

It was this interpretation of the winter solstice that led to the Chanukah Festival which we celebrated in the settlement at the Christmas holiday season. Into it we wove pagan, historical and legendary lore as well as parts of the ritual service still used in the synagogues.

The Feast of Tabernacles

The Hebrew Harvest Festival called the Feast of Tabernacles we celebrated one year in connection with our American Thanksgiving holiday. But instead of limiting it to the first harvest reaped by the white man in this country, we extended our Thanksgiving to the universal harvest reaped by all mankind. A Thanksgiving for the blessings of the elemental forces that produce and sustain life—for the fires of incense and of prayer, for the waters

RELIGIOUS SEASONAL FESTIVALS

of growth and of purification, for the song that is borne upon the wings of the air and for that which we find in the heart of all things, *melody*.

To the music of the festival we have given great consideration. The ritual chants and synagogical melodies have been gathered after careful research. For the dances and other musical setting we have incorporated classic compositions that seem to suggest most fittingly the idea.

Symbolism has been the keynote of the color schemes in costume and stage-setting and it is with the utmost regard for the symbol or idea that the dances have been developed. On every hand we attempt to suggest rather than represent, to interpret rather than describe; we look into the past to learn but not to imitate.

Our audiences, composed to a large extent of the parents of our children, are enthusiastically appreciative of all the performances. They thank us with true Oriental courtesy for picturing their religious background to the children and dignifying it to them. A small boy was on the verge of being expelled from the chorus for very serious breaches of conduct. His father visited the head-worker and explained that though he hesitated to interfere with the settlement discipline, he should like his son to have the experience of sharing in the solemnity of such an occasion.

"The Shepherd"

It was only after some years of experience with the more lyric forms of drama in pantomime, dance, and songs that we attempted a modern drama—"The Shepherd," by Olive Tilford Dargan. Many groups cooperated in the development of this production. Besides the dramatic appeal to both audience and players, "The Shepherd" made a strong neighborhood appeal, setting forth a plea for Russian freedom and portraying conditions and situations most familiar to our audiences.

With an increasing repertoire we hope next year to establish a week-end theater where festivals and plays of real purpose may be presented by groups of neighborhood players of all ages. With the drama, as with the festival, we feel that the nobler the theme and the more significant its purpose the greater is the response from those viewing the performance as well as from those taking part. We feel that it is this spirit of reverence creating an atmosphere of deep sincerity that dignifies the performance so that it is

RELIGIOUS SEASONAL FESTIVALS

accepted for what it is rather than tolerated as an amateurish effort. This spirit which is our goal can be fostered only through subordinating the individual to the idea to be presented and co-operating in a united effort for the beauty of the whole.

Social Expression

The most inspiring factor in the making of a neighborhood festival or play is the spirit of co-operation, from every source from the tiniest member of a club who has her share in the making of a blossom to the busiest members of the settlement household who lend their aid in ways too numerous to mention. Each department contributes in some way, through art, design, costume, properties, ushers or scene shifters or with any other need to be fulfilled until the ultimate production is the achievement of all. This social expression, we feel, is the really significant purpose of the neighborhood festival and drama. We are convinced that wider experiments in dramatic play will tend to create a higher standard of social culture and a deeper appreciation of a wholesome and dignified recreation in the neighborhood.

In Memoriam

DAVID BLAUSTEIN

No one who saw David Blaustein with the little children at the Educational Alliance in New York City could ever forget the depth of understanding, the breadth of sympathetic power. So thoroughly alive himself, he radiated life to all about him. Men and women who heard him interpret to recreation workers at Cleveland the need of recreation for immigrant families went away with their hearts beating a little more warmly, more ready to enter sympathetically into the problems of their own neighborhoods. Men and women in every part of the country, as they read of Dr. Blaustein's death, felt an individual sense of loss. The deep, strong influence of his simple greatness will long abide with the social workers whose lives he touched.

THE SCHOOLHOUSE RECREATION CENTER AS AN ATTEMPT TO AID IMMIGRANTS IN ADJUSTING THEMSELVES TO AMERICAN CONDITIONS*

DAVID BLAUSTEIN, PH.D.

Staff Lecturer on Immigration, New York School of Philanthropy,
New York City

We have not to discuss the desirability or the undesirability of immigration. That we leave to our representatives in Washington. We shall concern ourselves with the question of the immigrant after he has passed the port of landing and becomes part and parcel of our nation, the future citizen of this country. What can we do for him that he shall become a blessing to the country? Those of us who are interested in the question of education in general and of the education of the immigrant in particular are inclined to think that in our efforts to Americanize the foreigner or to Americanize the foreigner's child who attends school we are impatient of results and sometimes the effect is contrary to our aims. The schools as we have them are not taking into consideration that these children come from the homes of immigrants who bring to this country a different point of view—not always the wrong one, either. We are apt to be a bit lofty about our own ideas and to give our children the impression that that which is American is good and that which is not American is not good. For this reason, in the education of the immigrant child we must teach the child so that he adapts and assimilates all that is good in American institutions and yet does not lose the good and the ideal that was brought to America by his parents.

Closing the Breath between Child and Parent

The immigrant does not always come, as people think, to better himself only materially. He often comes for no other reason than that he has an ideal which the conditions in his native land do not permit him ever to reach, and he hopes that through American free institutions he may realize this ideal. But I shall not speak to-night about technical education, or education as generally understood. We are interested in play. We are interested in playgrounds, and just

* Stenographic report of address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 7, 1912

THE SCHOOLHOUSE RECREATION CENTER

there we must have in mind the parent as well as the child. For instance, in New York City, in the Italian quarter called Five Points, they teach in the evening in some rooms English to the adults and Italian to the children,—not that they expect to make of the children Italian scholars, nor merely admirers of the Italian language and fond of Italian literature, but because it is one of the means of healing the breach between the child and the parent. The child often gets an idea, after he learns the English language, that there is no other language to learn in the world, and when father and mother speak Italian he thinks it old-fashioned and to be forgotten as soon as possible. If nothing else is done but to give the child an idea of how difficult it is to acquire a knowledge of the Italian language which his parents speak, it shows him that that language is not to be despised. If our schools cannot afford to do this, then philanthropy supplies the demand.

Immigrants Consider Play Waste of Time

When we speak of play, the first thought that comes to our minds is the play of the child. We forget, however, that by play as we understand it and teach it to the child, we widen the gap between parent and child. The whole idea of play is foreign to immigrant people,—a waste of time, frivolity. I recall trying to interest intelligent men and women, educated men and women, people who had a good education on the other side, but not a good American education, in play. They pored over their books, and discussed serious questions. I tried to tell them that in America people lead strenuous lives and play is a part of work just as a pause is a part of music, that one cannot do his full duty, nor justice to his work, unless he has certain hours of recreation. And after all the arguments had been gone over they decided they would indulge in the lighter things of life, and after much thought and consideration started chess clubs! Physical pleasure such as dancing, passive pleasure such as the concert, the drama, and informal conversation, these people thought a waste of time. These people consider play in this way, and yet we take away their children from them and give them American methods of play. If there is a tragedy of play, it is the tragedy that the parents do not understand their children. When it comes to amusements we give them something not only foreign to them,

THE SCHOOLHOUSE RECREATION CENTER

but something to which they object. The Jew in eastern Europe has for various reasons acquired an ideal of physical weakness. He must disqualify himself from serving in the army, and for that and many other reasons it is better for him to become physically weak. Then comes a massacre of the Jews. And who massacres them? The one who is superior physically, not mentally or morally. Then he comes to America, and his children, within a week after going to an American school, begin to talk about American heroes such as John L. Sullivan! He finds American people admire physical strength. He becomes so impressed with our institutions that he thinks that is all there is of America. It is necessary for us that the immigrant parent should recognize in the child the growing American citizen. He should not be led to think that America takes the child away from him. Therefore, whatever we do in our schools, we must interpret to the parents. When we teach the child that a sound body means a sound mind, the parent can not grasp it because he is used to an ideal of physical weakness. We should not be satisfied with merely teaching the child to play. We should make an effort to have the parent familiar with what is being done for his child in the way of amusement.

The Immigrant an Individualist

One of the great difficulties is to make the immigrant understand that in America people are not organized any more than they are in Europe. We are apt to think Germany is full of system. In reality the people are not organized there, or if they are it is done autocratically or under protest. In America we have freedom of action, and if people get together and organize themselves it is a voluntary effort, and that is why there is more stability and soundness in American life than in German. The Europeans, especially those who come from the countries which for the last twenty-five years have given us the bulk of immigration, the Slavs, the Italians, the Jews, are going to play a prominent part in American life in the near future. They are all individualists,—no greater individualists live than the Slavs. Why was the Russian revolution a failure; why are the uprisings in China and Portugal so far from successful? Because the people are individualists and cannot organize. Teachers of athletics will tell you that when they

THE SCHOOLHOUSE RECREATION CENTER

have immigrant children play in teams it is most difficult to get them to pull together. Each boy wants to make his own hit. When we come to the question of organized games for immigrant children, and through them for their parents, we must not forget this strong characteristic of the immigrant.

Teaching American Customs through the Drama

Another characteristic is that the immigrant is very informal. He hates all conventionalities and formalities. He does not understand that in well regulated society and among civilized people we cannot let people go wild and all act in accordance with their own feelings, that we must have certain laws to guide us in our relations with others. I have had the opportunity of trying to overcome this difficulty, and the best way I have found is through the drama. You will have difficulty in making the immigrant knock at the door,—he does not see any necessity for it. He feels himself at home in his neighbor's house. If you said to him, "Do so and so," he would be offended. Again, he has a peculiar idea of the position of woman in society. He does not believe in privileges for women and cannot understand the American idea about the treatment of women. Tell him how to act toward a woman, and he will call it out of place. But teach a child some little play, and have the parents witness that, and incidentally the parents observe all the conventionalities as practised by their own children on the stage. The parents would feel insulted if you tried to teach them by direct methods, but by teaching the children certain manners, either directly or through dramatics, you reach the parents. Whatever the child does on the stage, the parent takes for granted must be the right thing to do.

We are often concerned with the question of how we can make the immigrant know American history and understand American institutions. It is too late in life for the parent to study, and often there is no opportunity for it. After all, the immigrant lives a life of his own. Have a little celebration in which the children will gladly take part, and whatever the children do interests the parents. This is a way to teach them history. In an immigrant settlement there may be a celebration by means of pictures showing the signing of the Declaration of Independence. Parents will enjoy it and will learn a

THE SCHOOLHOUSE RECREATION CENTER

great chapter of American history. In this way, I have had the pleasure of making immigrant parents understand the meaning of the celebration of Thanksgiving. My share in work among immigrants has been with the Jewish people, but human nature is the same everywhere. The Jew comes from a country where a holiday is always a religious affair, and where the national holidays are against his own principles because they are connected with a religion to which he does not subscribe. Tell him to celebrate the Thanksgiving holiday,—that it is not a church holiday, or a Jewish holiday, or a Mohammedan holiday, but an American holiday,—well, he cannot understand it. Again, the living picture! Let his own child have a part in depicting the home life of the American. He knows nothing about the home life of New England families, where people travel hundreds of miles for the family reunion at Thanksgiving. He will thus get an idea of American home life.

Sympathy with Games

How shall we make the immigrant realize that he will be called upon to lead a more strenuous life here, and therefore must pay more attention to his body as well as to his mind? We have gymnasiums and educate the child to the idea of health and wholesome athletics, but we forget that the parents are opposed to it and think the child is going wrong when he goes to a school or a settlement. Very often the child must steal away from home and sometimes must lie. That does not have a moral effect. We must not be impatient of results. Let us invite the parents to the school or to the settlement and let them see what is being done with their children. We must try to make the children acquainted with the ideals of the country from which the parents came. In athletics and play we cannot do this, because in the countries from which they came athletics and games were associated only with military service. We cannot teach the child to understand the ideals of the land from which the father came by games. We must start in the right way, and just as we make a child understand the parent by studying the language and literature of the parent, so we must try to make the parent understand what is done for the child by bringing into games that which the parent knows. I always admire and favor the idea of the songs of all nations, and the games and dances of all nations. Let the

THE SCHOOLHOUSE RECREATION CENTER

parents hear the national airs of the country from which they came. Teach the parent to recognize the opportunities his child has in America through games, associating the games with that which the parent already knows.

Blending the Races through Play

In education it may be necessary for us, for the time being at least, to take a step backward. We should not be so impatient and hasty of results that the child turns away from the parents. There is another lesson which the parent should learn, and that is that America has a great vocation,—that is, the blending together of the different races. And it cannot be done through our churches. Let each church live up to that which is great and dear to its adherents. Let our schools teach more American ideals so that the children shall continue the big general American traditions. Parents should learn that in America we are all one. I shall never forget the impression made on me in Chicago when I saw the games in which representatives of all races and nationalities took part. We then saw that, although America does separate the people, she also unites them, in spite of differences in religion and language, in customs brought from the old country. I always consider that games are a great factor in bringing a better understanding between parents and children if the parents are immigrants. Through games the parents are made to see new ideals which otherwise they could not see. I therefore maintain that the public schools through recreation centers, and the settlements through recreation activities, contribute a great deal to bring about a happy relation between the parents, who see no future for them otherwise, and the children who otherwise would fail because they have no past.

Play is instrumental and helpful indeed in making Americans from foreigners, while at the same time serving as a check upon the native American child of a foreign family, that he may not altogether fly away from the parents. This is the last word of prophecy: that Elijah will come and will reconcile the heart of the parents with the heart of the child. The prophet could not see any greater happiness or any greater ideal than the time when the heart of the parents and the heart of the children should become one.

THE ADMINISTRATION OF DANCE HALLS*

FRED F. McCLURE

Kansas City, Missouri

In Kansas City we have about forty-eight halls that are used by clubs, fraternal orders and private individuals. I am firm in the belief that commercial dance halls properly regulated, if owned by individuals, can be brought to the same standards as halls owned by the municipality. Believing this, we have tried to bring the commercial dance halls of Kansas City to a standard by placing inspectors in every hall every night that a hall was in operation, insisting that the manager enforce the rules laid down by the department. To make plain just what authority the city has for compelling the manager to enforce the rules let me say that the permit is issued by the license bureau and goes to the chief of police for his counter signature; after the permit has been countersigned by the chief of police the manager of the hall by his signature practically signs a contract in which he promises to operate the hall in the manner the ordinance provides. The sale and distribution of liquor in a public dance hall is forbidden. Any dance hall having connection by stairway or hallway with a saloon would be interpreted by the ordinance as having direct connection. Therefore a rule is laid down by the management of the dance hall that passing in and out of the dance hall during the evening will not be permitted. This has worked out successfully and the number of intoxicated people found in the dance halls is at a minimum at the present time.

Inspect Two Halls an Evening

We at first thought it would be practicable for one man to attend about four halls in one evening. Now we believe that he should attend only two halls in an evening. We believe that the majority of the places should be made to bear the expense of the inspection. We have an ordinance at the present time before the upper house of the council embodying the rules that have been in force, providing that the manager of the hall shall pay a fee of one dollar every night an inspector is in the hall.

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 7, 1912

THE ADMINISTRATION OF DANCE HALLS

Back to the Home

We were unfortunate in procuring an ordinance at first in which regulations regarding lighting were omitted. Exclusion of minors under eighteen from the dance hall was also omitted at first. These, however, were included later. Special permits to operate later than twelve o'clock are issued only in the case of annual meetings. Girls under seventeen are not permitted to enter the dance halls. In about 400 cases that have been handled by the department since September, 1910, at least 90 per cent of the girls were there simply because their mothers and fathers were not concerned as to where they were going. Only about 30 or 40 of the 400 cases investigated have gone to the juvenile court. The inspectors are instructed to take the name and address of any girl in the dance hall who appears to be under seventeen. The name and address is given the following morning to one of the women probation officers. She calls at the home of the girl and there makes plain to the parents what dangers are ahead of the girl if she is permitted to attend places of commercial recreation and to keep late hours. They are also told that the girl must not again attend the public dance hall unless a guardian accompanies her. If the girl is found in a dance hall after that the case is referred to the juvenile court and an order from the juvenile court is put upon the girl. A record of each case is kept. That is not a public record. It is simply a record of the conditions that are in the home for use later on when the girl may possibly come before the court.

Better the School Center

I hardly know how to form an opinion as to whether the commercial dance hall should be permitted to exist, if some other form of recreation can be furnished. It is hard for me to conceive of anything but evil coming from gatherings such as are found in the public dance hall operated purely on a business basis. I have been sure that numbers of women of the streets were mingling in the dance halls and getting recruits among innocent girls.

We called upon the school board for the use of some of the public schools as community social centers. Last winter twelve of the schools were opened. This morning I see from one of our local newspapers that our school board has stated that in the future all of the school buildings will be constructed so that

THE INFLUENCE OF THE DANCE HALL

they may be used as social centers. It is certain that just as soon as the work can be organized successfully there will be plenty of available places for social centers and I believe that the problems of social dancing will there be properly worked out.

THE INFLUENCE OF THE DANCE HALL*

MILDRED E. CHADSEY

Chief of the Sanitary Police of Cleveland, Ohio

When I first began this wild career I was amazed to find that for the first time in my life I could understand what a great American democracy is. I heard a boy say to another in a dance hall, "Who is the swell girl you are dancing with?" "She is from New York. Come over and I will introduce you." And he added, "When I introduce you to her, you make a bow and say 'I am glad to make your acquaintance, Miss,' " and the other looked at him pityingly and said, "O, gee, what d'yer take me for, one o' them Euclid Aveners swells?" and he went over and grabbed the girl, and called out, "Come on, kid, let's dance." I realized then what was meant by one who said our democracy exists not to have classes, but to have every class find something within itself with which to be contented. I found in a dance hall a great and new meaning of this thing we call Americanism.

Life Unvarnished And Untamed

We have some dance halls that are the great melting pots of our cities. We may well believe that those who frequent them have an ideal, but when we see these souls all struggling together to attain this end, it is difficult to find what this ideal is as they perceive it. When we hear them contemptuously calling themselves "Micks," "Sheenies," "Polacks," "Wops," which to us bears a stigma, it only means a difference in ideals. When we see boys and girls manifesting in these halls their great exuberance, what does it mean? It is not enough for us to think of our ideals, and believe that they are their ideals. Life faces us in the dance hall, for there is where we have real

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 8, 1912

THE INFLUENCE OF THE DANCE HALL

life, unvarnished and untamed. If these are our melting pots ought not we reformers to know the dance halls so that we can help these people to raise their ideals? Consider this great spirit of social unrest that is so manifesting itself through them—ought not we to know their side of it? And where can we get it better than in the dance hall? I would not have you think that all the ideals of Americanism as seen in the dance hall are discouraging or detrimental. I found one very splendid example of American adaptability in a dance hall. At a masquerade, a girl who was dressed as a ballet dancer received the first prize, and as was the custom all the recipients of prizes stepped upon the platform to bow and acknowledge the prize. When it came time for this girl to remove her masque there was revealed a rather weary face of forty years or more. The boys called out, "O, take it away!" Just for one moment the corners of her mouth went down, and then she straightened up and said, "Stung!"

The House of Dreams The next thing we find in the dance hall, a thing which we need more of in this country, is sentiment. In this workaday world we are in the habit of believing that we have only a humdrum existence. We are in the habit of believing that the romance and beauty are all over, and so I love to go to these dance halls to see that it is still in existence. It was Miss Addams who first called the motion picture show the House of Dreams. The dance hall might be called the Hall of Fulfillment, where all dreams might come true. Every girl who goes there thinks that there she may meet her Prince Charming. One might think it a common enough thing for a girl to come home at night from her work, put on another dress and rush off to the dance hall with her mother's blessing. But it is dramatic. She is no longer the tired factory girl, but is literally the queen of the ball, and comes into possession of her true self, her better self. The mother knows that it is the right of every girl to enjoy the happiness and freedom of girlhood. And it is only in the dance hall that she has any opportunity whatsoever to realize this. It seems to me if we are going to have in America a great and a happy and an efficient people we must have a contented people, and we cannot have a contented people made up of individuals who feel they have lost the rights of their youth.

THE REGULATION OF DANCE HALLS *

MRS. CHARLES H. ISRAELS

Chairman of the Committee on Amusement and Vacation Resources for
Working Girls, New York City

Regulation by Public Opinion

There is a kind of regulation which never yet has been inscribed on any statute book and yet it is the safest kind of public regulation. That is regulation by public opinion. That means your opinion and my opinion and the opinion of the boy who attends the dances and the opinion of the owner of the hall. Evil may exist under the best framed statute.

As to the Dreamland dance hall, it has possibilities of great evil. It is also the first constructive form of the greatest possible good. The very same things that exist in a public dance hall may exist in a private dance hall or in a recreation center. The thing that makes a dance hall most effective is the realization by the community that it has responsibility to see that in that dance hall, law is properly enforced and decency maintained.

Not Bad Because It Is Commercial

It is not fair to commercial amusement to say that it is bad simply because it is commercial. There always will be people who wish to pay for their amusements. The mere fact that a dance hall makes a lot of money goes to show this. If seventy-five dances are given in this city every night and if it is possible to give over four hundred dances a night in New York, it is the community's responsibility to see that a business which has assumed such proportions is safely conducted and properly regulated and that provisions for the care and safety of those attending the dances are made. After you have established the principle that the owner owes a fee to the city, there are just two things that need to be done. First, see that the building is structurally safe, and second, that the dance hall is properly conducted. Everything that you complain of in the commercial dance hall may take place in the public school and may take place when people leave there as well as when they leave the dance hall.

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 7, 1912

THE REGULATION OF DANCE HALLS

The problem must be taken up from a community standpoint. Force places of ill fame out of existence. Get the co-operation of the people who run your dance halls. Get them to work with you. Eliminate the saloon. It is not all in the passing of an ordinance. Just because you have passed an ordinance you cannot sit still and fold your hands. Study your State laws. Do not try to pass a State law for dance halls. This is a question of home rule. It is a police question. It is a question of the authority of the police bureau where the legal responsibility is to be concentrated in the mayor or other community head.

THE REGULATION OF DANCE HALLS*

JULIA SCHOENFELD

Field Secretary of the Playground and Recreation Association of America,
New York City

Legislation varies according to the size of the city. Legislation that can be enacted in New York is entirely different in many respects from the legislation that can be enacted in the small town. But the problems are the same in all communities, only differing in extent and intensity.

Center Responsibility From an experience of three years, working as an active field secretary, I have come to the conclusion that it is best to center all responsibility in one department. It is unwise to divide responsibility; for instance, in Boston we found that where the responsibility was divided between the police force and the mayor's office, many evils existed which would have been avoided had one body been responsible. I think that the police force as it is now organized should not have the responsibility.

The "club dance" has about the same features as the dance that is run by the management of the hall. In the small community the "club dance" or "social" does limit its membership; but even here there is a lack of discrimination. Club dances exist for the purpose of making money.

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 7, 1912

THE REGULATION OF DANCE HALLS

Buildings

The first consideration in working out legislation is the building. Each city should take up the question of building construction. In every city you find laws, but some are very inadequate. It is the duty of the city to provide that all dance halls should be in fire-proof buildings, or not above the second floor in non-fire-proof buildings. There should be regulations as to ventilation, toilet facilities, lighting, and heating. This should relate not only to dance halls, but to all buildings where public entertainments take place.

Regulations

The ordinances should cover the sale of liquor. The selling of liquor should be prohibited. It is doubtful to just what extent the regulation of the liquor selling can be carried; but you can insist that no liquor be sold in the halls where dancing is taught. The hour of closing is your next consideration. There is no reason why a public dance hall should continue later than twelve-thirty. If a club desires to run a dance into the early hours of the morning, it should show the license bureau the need for continuing the dance and receive a special permit. Then there is the question of age limit. Girls and boys under eighteen ought not to be allowed in public dances. It has been found possible to enforce that limit in the smaller cities. In large cities like Chicago and New York, it might be well to place the limit at sixteen.

Inspection

Next comes the matter of inspection. There should be a matron in every public dance hall, and the expense should be placed on the management of the hall. All halls should lose their licenses if not run according to the laws of decency or if they violate any part of the city ordinances.

These general regulations should be enforced in the motion picture houses and in the vaudeville houses. There is no reason why standing room should be allowed in the motion picture houses. I believe the law which exists in some communities limiting the number of seats has done a great deal of harm. Instead, dignify the motion picture theater and exact the same regulations as you do from the regular theater. Each city should establish a local board of censorship. Besides censoring the films, this board should look after the vaudeville features, many of which are still coarse and vulgar.

VACANT LOTS CONVERTED INTO SKATING RINKS

The final enforcement of all law will rest with the public opinion of the community. Develop sentiment, arouse a real interest, and the public will insist that the laws be enforced.

All complaints should be entered at the licensing bureau and should be investigated by the officers of the bureau. In the matter of license fees, the amount should be carefully considered. It is unwise to have one flat fee for all places. The man who can accommodate only two hundred people, and the man who can accommodate twelve hundred people on the dance floor, should not pay the same. Consult the excellent dance ordinances of Cleveland and Kansas City.

Constructive Measures It is possible through constructive measures to raise the standard of dance halls. In New York City, dance halls have been opened by private organizations and placed on a business basis. This necessitates that men in business bring their halls up to the same standard in order to retain their trade. Open the public schools in the evening for dancing and for motion picture entertainments. Establish municipally controlled dance places and field houses for the use of neighborhood groups. Large factories in some cities have opened recreation rooms for their young people and are conducting dances under proper supervision. They have recognized the wonderful constructive possibilities of the dance.

However, before any work can be undertaken in the regulation of dance halls, it is first necessary to study the problem in your community and then, with information that is accurate and has been obtained first-hand, it is possible to so regulate and supervise all public amusement places that they will give to the young people a maximum of enjoyment and recreation without the accompanying evils now found.

VACANT LOTS CONVERTED INTO SKATING RINKS

ABBIE CONDIT

Assistant, Playground and Recreation Association of America,
New York City

Communities are rapidly coming to the realization that the use of vacant lots in the winter for skating is a necessary continuation of summer playground work, and that there is no reason

VACANT LOTS CONVERTED INTO SKATING RINKS

why at least a part of the playground, such as, for instance, the base ball diamond, should not be converted into a skating rink. Several cities have been very successful in utilizing in this way their open spaces, thereby contributing greatly to the health of their boys and girls and helping to conserve the good effects of the summer's work.

A few practical suggestions from the experience of some of the cities which have established such work may be of help to communities just initiating the undertaking.

Preparing the Surface

As the first step, clear the surface of a level piece of ground, being careful to fill up small holes and foot prints so that it is smooth.

It is well to wait untill there is at least an inch of frost in the ground. If there is snow on the ground a bank may be formed at the sides of the rink of the snow which has been pushed off the level surface, or the earth may be pushed back in the same way. In order, however, to have a permanent rink some communities have found it advisable to build banks. Springfield, Massachusetts, uses for this purpose wood or cement foundation blocks, bought second hand because of chipped edges or other defects. These blocks or twelve inch boards are set flush with the ground and banked on both sides with sand. The whole is then wet so that the boards or cement will freeze into the ground. It is not, however, always necessary to build these permanent banks, though there must be some sort of natural elevation or bank of earth or snow from six inches to a foot high to contain the water.

Sprinkling or Flooding

Next comes the sprinkling or flooding process, which should be done at night or very early in the morning. At Hiram House in Cleveland it has been found practicable to use for this purpose a hose of a larger size than ordinary garden hose with a nozzle that distributes the water well, not in a fine spray but rather in large drops. Begin at one end of the ground as in sprinkling grass. During cold weather by the time the caretaker has reached the other end of the ground the lower end is frozen so that he can proceed backward and forward and as rapidly as he throws the water on the ground it will freeze. Gradually a layer of ice is built up, but there

VACANT LOTS CONVERTED INTO SKATING RINKS

must be no water underneath the ice for it will soak into the ground, causing air cavities which will result in the breaking of the ice. At Hiram House the method which was employed (and this has been found successful for twelve years) is to have the caretaker start at 10 P. M. First he sweeps the ice and cleans off the snow, if snow has fallen, and then sprinkles the ice until it has a glowing surface. It usually takes about three hours to sprinkle a half acre. The sprinkling must be done every night.

Other communities employ the flooding process, which consists in turning enough water on the surface after it has been cleared to insure a thickness of from four to six inches. The surface, however, should be built up gradually, a small amount of water being allowed to freeze solid before more water is added. The advantage of this method is that the pond is not broken up so much in mild weather as it would be if there were water under it. All are agreed, however, that the renewing of the ice should be done by the sprinkling process, the ground-up ice having been first removed. The frequency of sprinkling depends upon weather conditions and the amount of use which the ice receives. Where the ice is not constantly used, once a week may be sufficient but if possible it is most desirable for the sprinkling to be done every night.

The Cost

The question naturally arises as to the cost of doing the work necessary for the clearing and flooding of the lot and keeping the ice in good condition. This of course depends largely on local conditions,—the cost of obtaining the water, the number of men employed. There ought to be no expense connected with securing the ground itself. If it is not practicable to make use of playground property, some public spirited citizen can be found who will be glad to lend a vacant lot for this purpose. The cost of obtaining water will be very slight if the property selected is near a hydrant.

In Holyoke, Mass., five rinks were conducted last winter under the Playground Commission and two under the Park Commission at a cost of \$450.00 for the entire winter. There was an average attendance of two thousand a day. Here no constant attendants were employed, as it has been found quite as satisfactory to have a flying squadron which goes from ground to ground to remove all the snow and do the necessary repairing. In this city, with one

VACANT LOTS CONVERTED INTO SKATING RINKS

exception, the rinks were made by flooding the wading pools and banking up earth around a larger area, flooding this in connection with the wading pool and thus more than doubling its size. Denver, which has ten skating ponds on vacant lots in different parts of the city estimates that it cost about \$25 for a lot 100 feet by 150. Where the city has charge of the management it is probably better to have employees who work by the month. Private organizations, such as a playground association, which are in better position to watch the time of the laborers, may find it less expensive to pay by the hour. It is usually possible, too, to secure the help of the boys in clearing the ice. In large cities where park commissions have charge of the work the clearing and scraping of the ice is usually done by horse scrapers. It is estimated in Milwaukee that if the ground is prepared for flooding before it is frozen, two men can prepare an acre in a level vacant lot in one day. Once the lot is covered with ice, the rescraping and reflooding might take one man three half days a week. This would not allow for extra time for clearing the snow. It is estimated in Milwaukee that \$107 is the minimum cost for preparing and keeping one acre in order. In St. Paul the six skating rinks, four on playgrounds, two on vacant lots, are maintained under supervision and are open for adults until 9.30 P. M. The average daily attendance last year was five hundred. The total expense for six weeks was less than a thousand dollars. Boston has found that in order to keep within its appropriation and to provide adequate skating space for the crowds that visit its ponds, it is economical to purchase labor saving machines and consequently the work is being done with planes and scrapers. The planes cost about \$125, the scrapers from five to eight dollars. One plane, three V scrapers and three scoop scrapers make a good outfit for the care of five acres of ice. The Boston experience has been that in one working day a two-horse plane and two scrapers will take care of two acres of ice in ordinary condition.

Worth While

Notwithstanding the variations in cost and methods, the communities which have undertaken the providing of skating on playgrounds and vacant lots are unanimous in expressions of enthusiasm over the results obtained.

PARK LIFE: WHOLESOME EMPLOYMENT FOR CITY BOYS DURING THE SUMMER VACATION *

B. J. HORCHEM

Superintendent, Park Life, Dubuque, Iowa

A Summer Worth While

A school boy from twelve years upward, afloat on the streets, doing no good, is an indictment of our educational system. In 1908 I entered upon an experiment which I had long contemplated as a solution of this problem of the city boy in vacation time. It has since become widely known by the designation Park Life,—a plan to secure for the school boy during the summer months a wholesome, pleasant and profitable outing for work and recreation in the open air. I selected certain boys for the first summer, not because they needed the outing more than other boys needed it, but simply for the purpose of working out a plan which might prove applicable to all boys. The work for that summer was made a success. In the following summer the plan had grown and developed and the growth has steadily continued.

Park Life offers comradeship, life with other boys under new surroundings, real work of a variety of kinds and plenty of healthful exercise and good times. It develops initiative, invention and originality and there is scarcely a limit to what it can accomplish in a constructive way. It looks to a happier, more wholesome education of the physical, the intellectual, and the moral nature. It looks to the improvement of the social structure of America and takes into account the rapid changes of condition certain to come through the mode of life of the people of our states. It aims to prepare boys to be able to enjoy more and to be of greater service to their fellows under these new social conditions to which we as a people are rapidly tending.

In its pursuit of these aims Park Life has succeeded beyond expectations. The boys have been benefited physically, intellectually and morally. Tours have been made to places of unusual interest: educators have come from afar to address the boys on

* Stenographic report of address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 6, 1912

PARK LIFE

topics of interest and opportuneness. As a result, wide publicity has been given to our purposes, plans and progress. Newspapers, magazines and bulletins have contained scores of columns devoted to the subject. Every month extends the discussion of the scheme and of the benefits to be derived from it. All suitable persons are welcome to join us and increase the magnitude of the experiment. So far the work has been only with boys, but we intend to extend it to girls also and to have an all-year-round school which ultimately will lead to schools in suburbs far in advance of our present public schools. With rapid transit it will be possible to do this.

Two Essentials

There are two essentials in the idea and plan of Park Life without which its purpose cannot be fully realized. These are breadth and permanency. We are not satisfied to know that only the boys of Dubuque have Park Life when boys in other cities need it, too. It would be easy to establish a summer school of narrow range in membership and in scope of work. A pay school would attract the patronage of the wealthy. It might be popular and financially profitable to its managers, but what we have in mind is obliteration of class distinction based on wealth, and the mingling of boys on the basis of character and worth. Park Life is not a reformatory. It seeks to eliminate the suggestions and temptations to evil and to render reformatories unnecessary through the force of wholesome and inspiring environment and the contagious influence of good character and strong purpose. It would be easy to secure aid for a charity in behalf of the poor of a large city, but Park Life has no suggestion of charity. It attracts and brings together boys most favored and those least favored by home conditions, and a larger number who belong to what is called the middle class. The aim of Park Life is as broad as the full horizon of boyhood's desires. No social, nor sectarian, nor political lines are known in it. Nothing that can develop the boy physically, intellectually or morally is neglected.

The second essential, permanency, is now the subject of our chief solicitude. Why should we be satisfied with a present career when the needs of the boys will continue from generation to generation, and with Dubuque when every other city has the same need? We are not, and we hope to ensure the permanency of Park Life here, and the example of it to communities everywhere.

SHOULD BOY SCOUT ACTIVITIES BE MADE A PART
OF THE MUNICIPAL RECREATION PROGRAM
AND SUPPORTED BY PUBLIC FUNDS?*

EDGAR S. MARTIN

Supervisor of Playgrounds, District of Columbia,

AND

F. A. McKENZIE

Department of Economics and Sociology, Ohio State University,
Columbus, Ohio

Rarely in the history of our country has any movement for the betterment of our citizenship, for self-improvement and for service to humanity, kindled such wholesome and wide-spread respect in the minds of thinking people as has the Boy Scout movement. Better than that, its spirit is reaching down into the lives of our boys and kindling in them a desire for resourcefulness and power.

The movement has two distinct but united appeals to make to the boy, the one physical, the other psychic. It has long been realized that a well-nourished body with muscles and organs well trained, provides an essential background, or at least a most valuable basis for a strong and vigorous mind. This in itself justifies every necessary expenditure for the physical development of the youth of the race. But physical development in itself is of minor importance compared with the psychic development that coincides with its every stage. We are slowly beginning to understand that it is the boy's birthright to realize and express *himself* in and through *action*; that is, to build his *body* and his *personality* in the selfsame process. We are beginning to appreciate the infinite force that resides in the master passion, in the unconquerable desire to *be*. We may fairly say that this passion to *be* or to *become* through action as great, that is, as manifold as possible, is seen in the boy's imitation of the animal, the savage, the criminal, or the philanthropist. He *will* imitate. Shall this stream of power be directed to the valleys of courteousness, respect, and consideration? Shall the imitative instinct be so guided as to arouse in the boy a desire to be of real service to humanity?

* Address given at the Sixth Annual Meeting of the Playground and Recreation Association of America, Cleveland, Ohio, June 6, 1912

BOY SCOUT ACTIVITIES

The boy's philosophy seems to be, "I do, therefore I am." Perhaps we should put in a preliminary step, "I admire—I do—I am." Since, then, his personality is built out of his action, and his action out of his admirations, we have the key to the secret of the manufacture of citizens.

The Boy Scout movement furnishes a method of approach to the boy's inner life. It reaches down to his level, understands life as he does, works out with him his natural tendencies, and arouses in him a desire to attain to the motto—"BE PREPARED." As organized throughout the country, the movement is a community asset. It is an opportunity to reach the boy for good citizenship. Statistics show that there is a great gap between the ages of ten and twenty-five years; that the greatest number are in school at ten years of age; that the greatest number are at work at twenty-five years of age; this being the period when most boys and girls are started in careers of crime. Statistics also show that most of our boys leave school at fourteen years of age. Scouting begins with the boy when he is twelve years old and its activities continue for six years, after which time the training which he has then received stands him in hand during his whole career.

The Boy Scout movement therefore places a value on the minority years of citizenship life. It provides the boy with something to do. It teaches him to do things for himself, makes him self-reliant, courageous, and manly. It makes him co-operate with the community. It extends to him an opportunity to win the approval of the community in which he lives. It does this at the most opportune time, at the most impressionable age of the boy.

Service to the State

How these aims are being realized is best indicated by the following instances where Boy Scouts are doing a real service to the State or municipality.

In the State of Pennsylvania the Boy Scouts have been enlisted in the fight against the chestnut tree blight.

Governor Osburn of Michigan has called upon the Boy Scouts of his State to prepare themselves to fight forest fires.

In New Hampshire the Forestry Commission has asked the leaders of the Boy Scouts of America to co-operate with it in preventing forest fires in that State.

BOY SCOUT ACTIVITIES

In the same State, as well as in Ohio, the Scouts are being used in a movement to protect the birds.

In New Jersey the Boy Scouts are being made use of by the National Congress of Mothers to promote the building of good roads.

In almost every State in the Union they are planting trees.

Service to the City

The above suggestions indicate the value of the Boy Scout movement to the State. In the same way I might enumerate the assistance that the Boy Scouts are giving in their various cities. For instance:—

In Washington, D. C., the Boy Scouts did effective work in the City Cleaning Campaign and later in the Fly Killing Campaign. Next Saturday and Sunday they will assist the Police Department and the Red Cross Society in caring for any accidents which may occur along the line of march at the unveiling of the Columbus Monument, when 80,000 people are expected to visit the city.

In St. Louis the Boy Scouts are enlisted in a war against the mosquito.

In Poughkeepsie, New York, the Common Council is awarding medals to boys who qualify in ten different phases of civic knowledge.

The police departments of the various cities report that the Boy Scouts have prevented millions of dollars worth of property from being destroyed during the last year.

In Baltimore the Boy Scouts are reported as having helped the police to locate a lost boy.

In Roanoke, Virginia, a troop of Boy Scouts assisted the citizens in taking a census.

In Monteur Falls, New York, a Boy Scout is credited with having stopped a runaway horse.

In Saco, Maine, a small boy was saved from drowning by the Scouts.

These are but few of the reports which we are receiving as to the services being rendered by Boy Scouts.

Thus you see, scoutcraft means observation, deduction, and handiness. A combination of these qualities results in ability to do things. Scoutcraft includes instruction in first aid, life saving,

BOY SCOUT ACTIVITIES

tracking, signalling, nature study, seamanship, camp craft, woodcraft, chivalry, patriotism, and many other subjects. The results sought through scoutcraft are accomplished in games and team play which are educational as well as recreational for the boys.

Part of Municipal Recreation Program

We go to the following municipal bodies for our assistance: the board of health, medical association, police department, fire department, public library, public schools, forestry department, geological survey, department of agriculture, and to nearly every department of civic, State and national government. The fact that these bodies to whom we appeal for assistance without exception come to our aid and later become as much interested in the work as the boys do themselves, attests the value of this work.

If, as I have said, the object of this organization includes matters of vital interest to the State and nation, and it is the purpose of this organization to train the boys along these lines, there can be no doubt as to the value of this work to the community. I am therefore firmly convinced that the Boy Scout activities should be made a part of the municipal recreation program; that they should be developed in our schools and on our playgrounds and in our recreation centers; and that, therefore, they should be supported entirely by public funds. There is no good reason why activities of such value as these have proven to be, should not be supported by public funds as is the kindergarten, the manual training department, the music department, the physical department, and every other department of our public school system.

This work lessens the work of the health department, the police department, the fire department and in fact almost every department of our government. It does this because it develops a citizenship stronger physically, mentally and morally. The support of these activities by public funds waits only upon a convincing demonstration of the facts here stated and I believe that demonstration is almost complete. I know of no form of educational and recreational work easier to defend.

Supported by Public Funds

We take it for granted that municipal recreation is supported by public funds. This is practically true at this time. Athletics and games are also publicly supported through the physical depart-

BOY SCOUT ACTIVITIES

ments of our universities, high schools and graded schools. Only two per cent of our boys enter our universities. Nevertheless a very highly organized kind of athletics has been introduced. A highly trained athlete only can enter these games. Our lawmakers legislate in the interests of these institutions, making appropriations to build large gymnasiums, armories and athletic fields. Only five per cent of our young people enter our high school yet it is unusual at the present time, and is considered beneath the dignity of our city fathers, to build a high school without its finely equipped gymnasium where the ones who have been favored with good health are allowed to specialize in athletics while the masses sit and watch, only occasionally exercising their lungs a little when they have a chance to cheer or jeer. These institutions have been liberally provided for, for a number of years. Recently the Playground movement and more recently the Boy Scout movement and the Camp Fire Girls have taken up the battle in the interest of every boy and girl whether physically strong or not and whether in school or out. The organizers of both these movements believe that every boy and girl should take part in a variety of exercises tending to all-round development. These organizations have substituted programs of activities representing a new idea in the field of public health.

In conclusion, then, we may assert that the Boy Scout Movement aims to provide that sufficient amount and that kind of outdoor exercise, or better, outdoor doings, for all the youth, which will first hold them to its activities, and secondly, will give that general health and vigor which is so essential to the well-being of our citizenship. The logic which gives us gymnasiums and competitive athletics at public expense will even more surely give us the public appropriations to maintain the scout activities. When, however, we add to this general health movement, those kinds of stimulations which give breadth of experience and largeness of personality, we make another and even greater claim to public sympathy and support. The public is much more interested in great citizens than it is even in great athletes. All we have to do is to prove that the scout activities will give us these results only, and there will be no difficulty in incorporating them in the list of municipal functions.

BOOK REVIEWS

THE CHILDREN'S CITY

By ESTHER SINGLETON. Published by Sturgis & Walton Company, New York.
Price, \$1.25

FRANCIS R. NORTH

Field Secretary of the Playground and Recreation Association of
America, Boston, Massachusetts

In this attractive little book, Miss Singleton has conducted the readers to several important points of interest in and about New York City. Among the places visited are the Aquarium, Central Park, Bronx Park, The Natural History Museum, the Metropolitan Museum, Morningside and Riverside Parks, and the Statue of Liberty. In the historical introduction and in the excursions themselves, the author has shown much talent in emphasizing the important and attractive features and omitting uninteresting details. For this reason the book will prove a valuable manual for teachers and leaders of playgrounds in conducting parties of children on visits about the city. The style and method cannot fail to interest children.

It is to be hoped that a similar service in the case of other cities will be performed by authors as well equipped for the work as Miss Singleton has evidently been.

FOR MEN OF HONOR

Physical Training for May, 1912, contains an article upon the educational value of athletics, by Dr. Henry F. Kallenberg, which will find a response in the hearts of playground workers. He maintains that law and order in athletics make for law and order in business and in life, that "frenzied athletics," the spirit of "anything to win" is the father of "frenzied finance"; that "the mental processes that work out dishonorable acts in athletic competitions are exactly like those which work out dishonorable deals in business and in politics." Therefore in amateur athletics, which can be rather easily regulated, is a great opportunity to develop men of high ideals who will not lie or steal in any form or manner.

BOOK REVIEWS

BOOKS FOR BOYS AND GIRLS APPROVED BY THE BROOKLYN PUBLIC LIBRARY FOR USE IN ITS CHILDREN'S ROOMS

Published by Brooklyn Public Library, 1911.

An excellent list of books for boys and girls is published by the Brooklyn Public Library for use in its children's rooms. About 1,700 titles are given, 200 of which are marked as the best. Books which children like, "which inspire to patriotism and breadth of sympathy" . . . which suggest occupations useful and amusing . . . poems that sing into the young heart enthusiasm for loyalty, courage, fidelity and purity,—these have been chosen, even where the critic might condemn them. "If a book arouses in a child admiration for courage, honor, endurance, manliness or womanliness, faithfulness, pluck, gentleness, then that is a moral book."

PLAY AND GAMES FOR SCHOOLS

Issued by C. P. CARY, State Superintendent, Madison, Wisconsin. Democrat Printing Co., State Printer, 1911

The increasing co-operation between school people and play promoters, with Wisconsin, as usual, in the forefront of things progressive, is illustrated in the booklet, "Plays and Games for Schools," issued by C. P. Cary, State Superintendent of Schools in Wisconsin. A splendid list of games, both new and old, for schoolroom and playground, with directions for playing them, is given, preceded by a brief statement of the contribution of play to health, morals, mental training and success. Some attention is given to rural school play, and the country field day. Suggestions for making apparatus complete this valuable little book.

THE CELEBRATION OF THE FOURTH OF JULY BY MEANS OF PAGEANTRY

By WILLIAM CHAUNCEY LANGDON. Published by The Division of Recreation of the Russell Sage Foundation, 400 Metropolitan Tower, New York City. Price, \$0.15

Much experience in pageantry leads Mr. Langdon to believe that by this path America shall reach a truly Safe and Sane Fourth, which shall yet have historical and artistic value and bring the inspiration of the Declaration of Independence to the present life of the locality. He gives in this pamphlet rather detailed suggestions for a beautiful celebration and for a gen-

BOOK REVIEWS

eral pageant, with the idea that either may be modified to suit a given community. He suggests that it is almost necessary, in order to make the most of such events, and to insure development from year to year, that the Fourth of July Committee should hold over from one year to the next.

The pamphlet gains additional value from the notes on music by Arthur Farwell, who, with Mr. Langdon, sees the marvellous artistic and educative opportunities of a yearly festival, based upon the deepest emotions of the American people. Mr. Farwell's suggestions for music for the Fourth grow out of his faith that "people in the mass, particularly under formulated ceremonial conditions, will rise to the greatest heights of enthusiasm in response to the greatest and best music," and he points out how, by stimulation and co-operation, music may be used to glorify the idea of Independence Day.

THE EXPLOITATION OF PLEASURE, A STUDY OF COMMERCIAL RECREATIONS IN NEW YORK CITY

By MICHAEL M. DAVIS, JR., Ph.D. Published by the Department of Child Hygiene of the Russell Sage Foundation, 400 Metropolitan Tower, New York City. Price, \$0.10

A valuable study of commercial recreation, the causes and conditions leading to its position of power, careful statistics of use, cost, good and evil of candy shops, ice-cream parlors, penny arcades, dance halls, meeting halls, vaudeville, moving-picture and "standard" theaters, may be found in this pamphlet. Much has previously been written regarding the moral effect of dance halls, but little has been said of the effect of the meeting places for clubs and lodges, with their tremendous influence upon politics and citizenship. One club of young men able to pay \$2.50 a meeting for a hall was obliged to take a fair room, only fairly clean for this price—and it was most difficult to find that. Many rooms over saloons were open to them free, with the understanding that drinks should be purchased, but could not be rented at any price otherwise. The young men were unwilling to go to the public school because it meant surveillance and enforced ten o'clock closing.

Mr. Davis outlines a program of legal regulation and constructive action.

BOOK REVIEWS

FESTIVALS AND PLAYS IN SCHOOLS AND ELSEWHERE

By PERCIVAL CHUBB and his Associates of the School Staff. Published by Harper and Brothers, New York and London. Price, \$2.00, net

A mere review cannot do justice to the wealth of information, suggestion and inspiration contained in this volume. It is not the kind of book one reads in a library and lays aside but the kind one buys and puts in the most convenient corner of the bookcase. Or perhaps it never goes into the bookcase at all but lies on the desk or table, ready to the hand. In the first place Mr. Chubb sets forth his theories of festival values and the infinite possibilities of education and culture through co-operation in festival giving. This is a part of the book to be read regardless of its relation to festivals when faith grows faint or the high ideal of all educational work glows dimly. Then there is the theory and practice of festivals as seen by the workers, with detailed and specific examples of ways of working for almost every conceivable type; Mr. Chubb on the theme, the general machinery, and the significance; Mr. Dykema on the music and the teaching; Mr. Hall on the place and scope of art in the festival; Miss Perrin on costuming; Miss Goodlander on the dramatic activities and Miss Allerton on dancing. Each of these parts might be a whole in itself, so full of originality and practicability are they. The last part of the book is devoted to Appendices—programs, diagrams, dramatizations, description of costumes, and a splendid bibliography upon festival music, and festival costuming.

So complete, so earnest, so simple is the book that those who are interested in any phase of this work will desire to make more and better use of the festival idea after reading it, while it seems almost like temerity to think of presenting a festival without consulting it.

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